



TO THE
READER.



HE Divine and laudable Practice of singing Psalms, Hymns, and Spiritual Songs, being evidently set forth in the Holy Scriptures, as a Duty incumbent on all; I thought an Attempt to render the Performance of it, easy, and delightful, might be acceptable to the World even at this Time when there are so many Books extant on the Subject; because there are few to be found but what are either too large, or too obscure, for common Use. I have endeavour'd to remedy both these Inconveniencies, by leading the Learner, on Step by Step, in easy, and familiar
Lan-

To the Reader.

Language; and by saying no more than what was absolutely necessary to be known, in order to perform the Duty agreeable to the Apostle's general Rule: 1. Cor. xiv, 40. Let all things be done decently and in order.

The Tunes I have collected, are some Old, and some new; that I might as near as possible accomodate all.

I have likewise to oblige some of my Friends, added a few Divine Hymns, which (excepting the Streams of Babylon, and the Longing Soul) were never before Printed. The whole is submitted to the Candour of the serious and devout Christian, whose

Willing Servant

Sept. 23d. 1736.

I am, &c,



C H A P.

CHAP. I.

Of the Scale or Gamut.

THE Scale or Gamut, is Line and Space called by certain Names, and is to direct the Voice or Instrument to rise and fall by proper Degrees ; which De-

grees are numbered by Seven, and marked and distinguished by seven Letters, (*viz.*) *A, B, C, D, E, F, G*, repeated as often as the Compass of the Musick requires.

Besides these Letters, there is a certain Number of *Lines* and *Spaces*, invented, on which those Letters are placed, together with these six Syllables, (*viz.*) *ut, re, mi, fa, sol, la*, the better to express the Sounds ; which make the Scale as in the Margin.

N. B. Every eighth Note with its Degree of Sound is the same in Name, and Nature.

These

Treble	G sol re ut in alt
	F-faut-in-alt—
	E la
	D-la-sol——
	C sol fa
	B-fa- $\sharp$ -mi——
Tenor	A la mi re
	G-sol-re-ut— $\sharp$
	F fa ut
	E-la-mi——
	D la sol re
	C-sol-fa-ut—— $\sharp$
Bass	B fa $\sharp$ mi
	A-la-mi-re——
	G sol re ut
	F-fa-ut—— $\sharp$
	E la mi
	D-la-sol-re——
	C fa ut
	B-mi——
	A re
	Ga-mut——

6 *An Introduction to Psalmody.*

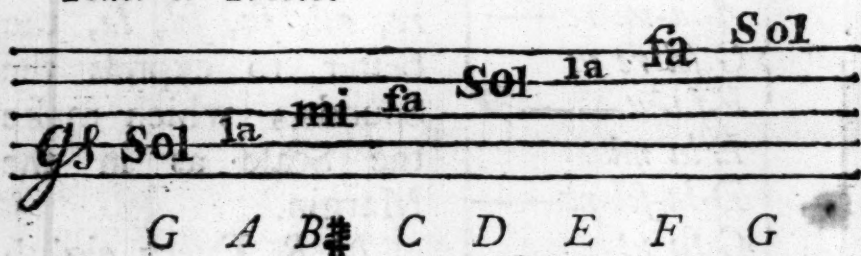
These Marks and Characters, (*viz.*)

() () () placed in your Scale,

or at the Beginning of a Tune, are called *Cliffs*, *Claves*, or *Keys*, because they open to us what Part to call the Tunes. The First of them is for the lowest Part, and called the *F fa ut Cliff*, or *Bass Key*. The Second is for all Inner Parts, and called the *C fa ut Cliff*, or *Tenor Key*. The Third is for the Highest Part, called the *G sol re ut Cliff*, or *Treble Key*; which is now mostly used instead of the *Tenor Cliff*, because it keeps its place which the *Tenor* shifts, as the Nature of the Tune requires.

We likewise make use of only Four of the aforesaid Syllables in Singing over the Degrees of Sound, (*viz.*) *Sol*, *La*, *Mi*, *Fa*, whence the Scale may be more easily represented, as follows.

Tenor or Treble.



Bass

AN

A.1231. hh.

INTRODUCTION

TO

PSALMODY.

WHEREIN

The Principles of that DIVINE ART
are Explained, in a Method so Easy and
Familiar, as to be understood by any Com-
mon Capacity.

Together with

A COLLECTION of Various, Easy,
and Pleasant Tunes in TWO PARTS.

To which are added,

Some DIVINE HYMNS never before
PRINTED.

*Quis, Hic, inquam, quis est, qui Complet
Aures meas, Tantus et tam dulcis Sonus?*

• Tull. de Som. Scip.

L O N D O N:

Printed for J. and J. MARSHALL, at the
Bible in Newgate-Street. M.DCC.XXXVII.

The C O N T E N T S.

C H A P. I.

*O*F the Scale or Gamut.

C H A P. II.

Of the Notes and their Pauses.

C H A P. III.

Of Flats, and Sharps, and other Marks.

C H A P. IV.

Of the Concords.

C H A P. V.

Of the proper Naming the Note.

C H A P. VI.

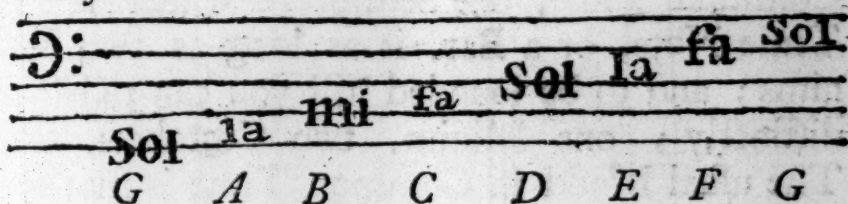
Of the Air, Tone, or Key.

C O N C L U S I O N.

Of the Graces used in Singing.

An Introduction to Psalmody.

Bass.



CHAP. II.

Of the NOTES.

IN Order to express the various Quantities of Sounds, there are invented, instead of these Syllables, certain Characters or Notes, to be set on Line or Space; whose Names and Quantity with their Rests and Pauses, mostly used in Psalmody follow.



Semibreve, Minim, Crotchet, Quavers, Semiquavers, &c.

These Rests or Pauses following the Notes signify a Cessation of Sound for the Length of the foregoing Note.

But in order to understand the Quantity of a Note, that is, the Length of its Time; you must observe there are two principal Sorts of Time.

2 *An Introduction to Psalmody.*

Time ; (*viz.*) *Common* and *Triple Time* ; In *Common Time*, one *Semibreve* which is the *Time Note*, or a *Bar*, is as long as two *Minims* ; and to be sounded 'till you can tell four distinctly ; one *Minim*, two *Crotchets*, &c. The usual *Mood* in *Common Time* is marked

in the beginning of your *Tune*, thus $\left(\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \right) \text{C}$

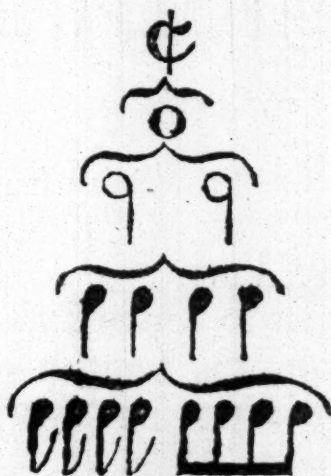
Triple Time is computed by *Three's*, as *Three Semibreves*, *Three Minims*, or *Three Crotchets* to a *Bar*. So that one *Semibreve* with its *Dot* after it called its *Point of Addition* is as long as *Three Minims* ; one *Minim* and *Dot* *Three Crotchets*, &c. The usual *Mood* for *Triple Time* is thus marked at the

beginning of your *Tune* $\left(\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \right) \begin{array}{l} 3 \\ 2 \\ 2 \end{array}$

N. B. You move quicker in *Triple Time*, than in *Common*.

See the Proportion of Notes as under.

Common Time
One Semibreve
is
Two Minims
are
Four Crotchets
are
Eight Quavers



Triple Time

One Semibreve prick'd

is

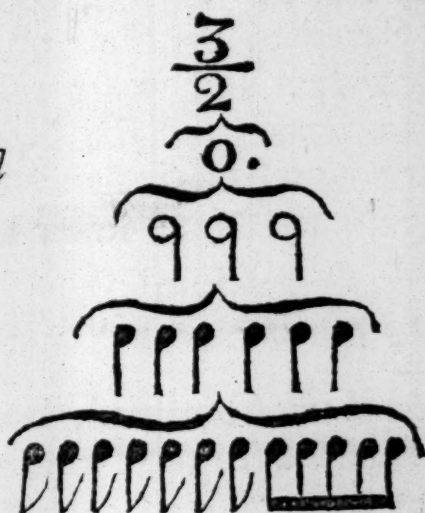
Three Minims

are

Six Crotchets

are

Twelve Quavers



N. B. The Prick or Point of Addition is always half as long as the Note after which it stands whether *Semibreve*, *Minim*, *Crotchet*, &c. and causes the Note to be sung half as long again.

C H A P. III.

Of Flats, and Sharps, and other Characters.



A Flat, a Sharp, a Repeat, a Slur, a Bar, a Double Bar.

B

A Flat

10 *An Introduction to Psalmody.*

A *Flat* so (named, because it gives a broad flat Sound to the Note or Notes it governs) is called *Fa*, and if set at the Beginning of a Tune, causes all the Notes on that Line or Space on which it stands, to be so called, and sung half a Note lower than otherwise: If it stands in any other place of the Tune, it serves only for that particular Note before which it stands.

A *Sharp* (so named, because it gives a sharp shrill Sound to the Note, or Notes it governs) is properly called (*Mi*, causing all the Notes on that Line or Space on which it stands (if at the beginning) to be sung half a Sound higher than otherwise: If any where else in the Tune it serves only for that Note it stands before.

The Stroke crossing the Lines called a Bar, is to divide the Time into Portions according to the Time Note.

A *Double Bar* divides the Strains of your Song.

A *Repeat* signifies such a part must be sung over again.

A *Slur* signifies all the Notes included should be sung as one Note.

CHAP. IV. Of the Concords.

THE Concords are these, a Third, a Fifth, a Sixth, and an Eighth, with their Octaves, all other Intervals are Discords, as may be seen in the following Table.

1st,	2d,	3d,	3d,	5th,	5th,	6th,	6th.
Union	Octave or Eighth	Major Third	Minor Third	Perfect Fifth	Imperfect Fifth	Major Sixth	Minor Sixth

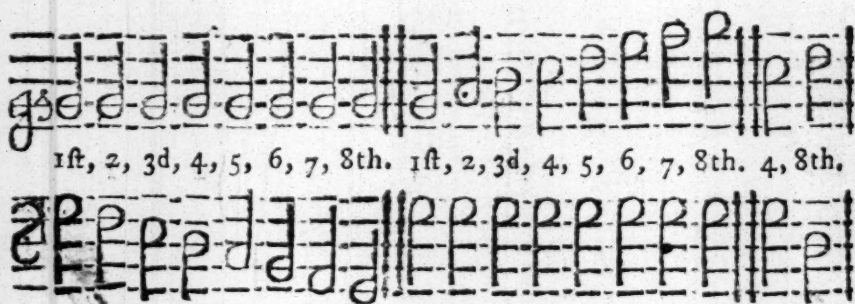
DISCORDS.

2d,	4th,	7th.
A Second	A Fourth	A Seventh

12 *An Introduction to Psalmody.*

Here observe the *Greater Third* is without a *Flat*, the *Minor Third* has one *Flat*. The *Greater* and *Lesser Fifth* the like. The *Greater Sixth* has one *Flat*, the *Lesser* two.

Observe in counting your Notes from the *Bass* to the *Treble* or *Tenor*, in Two Parts, you include the Note you begin with, and the Note you end with; and count the highest (of the Eight) in the *Bass* and lowest of the *Tenor* or *Treble* to be one and the same, *viz.* a *Unison*. For the more clear understanding of which, inspect the following Table.



C H A P. V.

*Of the proper Naming of the Notes,
called Solfaing of a Tune.*

EVERY Eighth being the same in Name and Nature, there are necessarily in every Octave, two Half Notes, or Semitones, which are always between *Mi* and *Fa*, and *La* and *Fa*,

An Introduction to Psalmody. 13

Fa, whose Places alter according as your Tune is with or without *Flats* or *Sharps* at the beginning ; but because their Places are absolutely necessary to be known in order rightly to *solfa* a Tune, you must first find out (*mi*) which is the leading Note, and sing *fa, sol, la, fa, sol, la* above it, then *mi* again ; and *la, sol, fa, la, sol, fa* below, and then *mi* again, &c. In order to find *mi* take the following Rules.

1st. *If there be no Flat in B, mi is there.*

Treb. Notes. Names of Line and Space.



s l mi f s l f s.

Bass.



s l mi f s l f s.

2ly. *If a Flat be set in B, mi is in E.*

Treb.



s l f s l mi f s.

Bass.



s l f s l mi f s.

3dly.

14 *An Introduction to Psalmody.*

3dly. If E and B be both Flat, mi is in A.

Treb.



l mi f s l f s l.

Bass.



l mi f s l f s l.

Sometimes (*A*) is flatted too, then *mi* is in (*D*), though that is but seldom in plain Psalmody.

A Sharp too properly alters the Place of *mi*, as follows.

1st. If a Sharp be set on F call it *mi*.

Treb.

Notes.

Names of Line and Space,



f s l f s l mi f.

Bass.



f s l f s l mi f.

2dly.

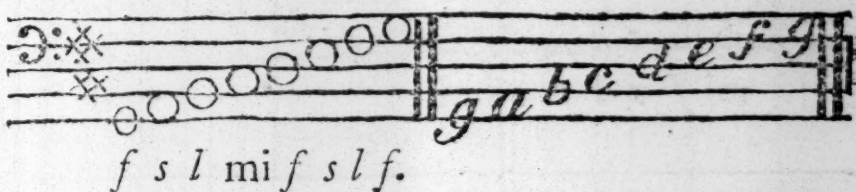
An Introduction to Psalmody. 13

2dly, *If another Sharp be set on C call that mi.*

Treb.



Bass.



3dly, *If another Sharp be set on D call that mi.*

Treb.

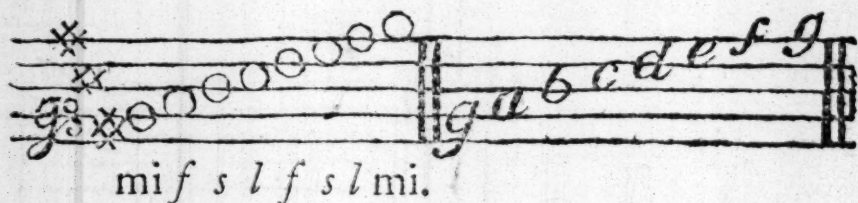


Bass.



4thly.

4thly. If another Sharp be set on G call that mi. Treb.



Bass.



CHAP. VI.

Of the Air, Tone, or Key.

The Keys are properly two.

1. **A** Flat Key in *Are* or *La*.
2. A Sharp Key in *C faut* or *Fa*; and may be thus known.

First, If your Ascending Third be a Major, (reckoning from the last Note in the Song) it is a Chearful Tune or Sharp Key.

Secondly, If your Ascending Third (so reckoning) be a Minor, it is a Soft, Melancholy Tune or Flat Key: And though you often find *Flats* and *Sharps* at the beginning of your Tunes, yet they may be removed, and the Tunes reduced to these two Natural Keys; being

An Introduction to Psalmody. 17

being only added to keep the Notes as near the Compass of the Five Lines as possible.

This Removing is called *Transposition*, and is only shifting the *Mi* from one Place to another; and the other depending Notes in their order, viz. twice *fa*, *sol*, *la* above, and twice *la*, *sol*, *fa* below, according to the last Examples.

I shall conclude these Directions, with a Word or two about the two principal Graces in singing, viz. First, The *Trilloe* or *Shake*: Secondly, The *Grace of Transition*.

First, The *Trilloe* or *Shake*, is to move your Voice on one Syllable the distance of a Tone or Note, and may be used in all descending Sharps, and descending prick'd Notes, and before a Close.

Example.

Of the Shake.

Of Notes to be shaken.



The Grace of Transition is only ascending and descending from Note to Note by Degrees, as a Slur to smoothe a Leap, thus,

Plain, Slur'ds, Plain, Slur'd, Plain, Slur'd.



18 *An Introduction to Psalmody.*

Being furnished with these Directions, you may proceed to some easy Lessons; first, of the eight Notes ascending and descending.

Treble.

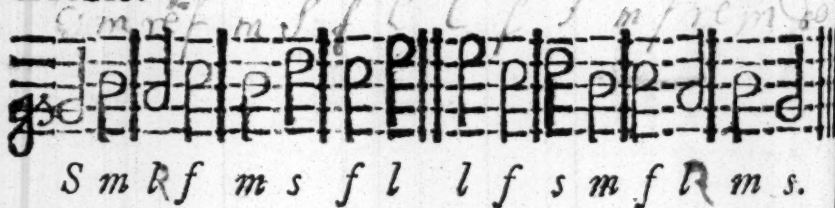


Bass.

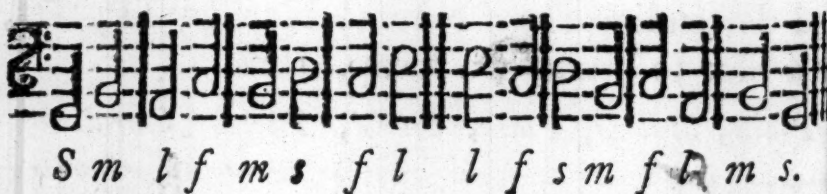


Then by Leaps of a Third.

Treble.

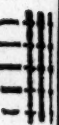


Bass.



Some

you
of



s.



s.

Some

20 *An Introduction to Psalmody.*

Some Leaps of a Fourth, Fifth, Sixth, &c.
Treble.



Some easy Tunes, the two first without a
Flat or Sharp, i. e. in a Natural Key with the
sol fa.

Treble. *Old Litchfield.*



Treble. *Benson.*



Leap

An Introduction to Psalmody. 21

Leaps of a Third, Fourth, &c.

Bass.

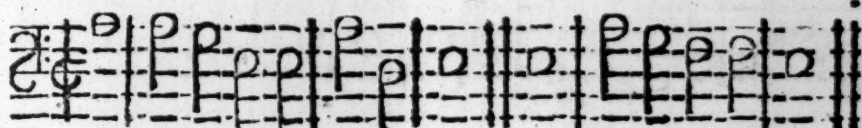


S f s l l l s l s s s s s s m s s.

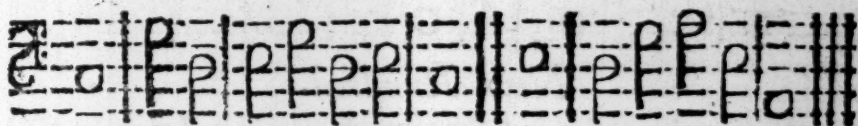
Bass.

Old Litchfield.

Com. Metre.



L l s l l l s l l l s f f l.



F s s l s s l f l s s l l l.

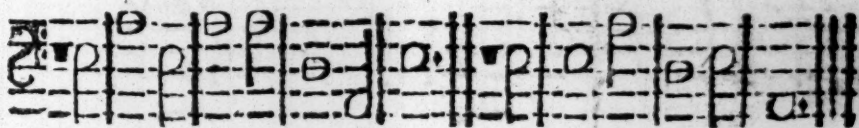
Bass.

Benson.

Com. Metre.



L l l l l s l l l f f s l l.

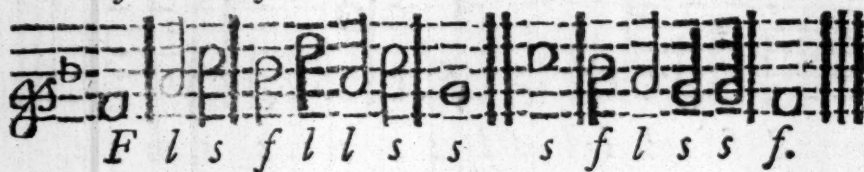
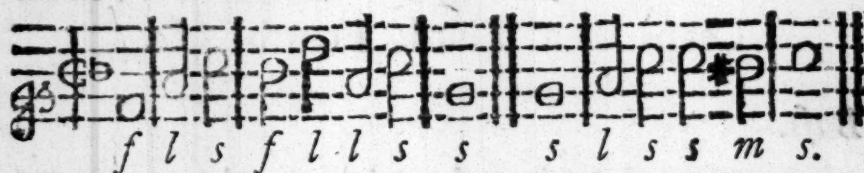


L l l l l s l l l l l s l l.

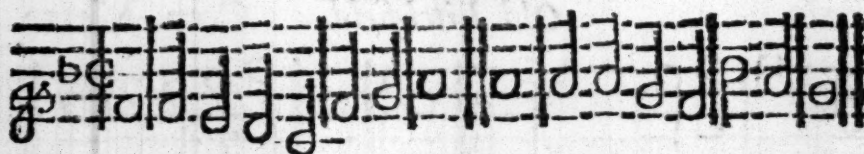
Treble

22 *An Introduction to Psalmody.*

Treble or Tenor. York.



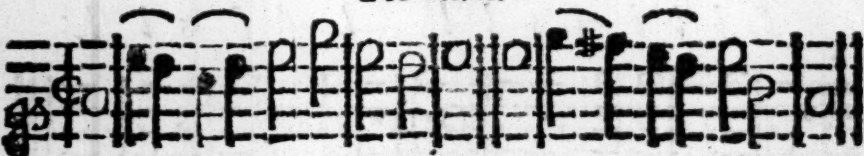
Old Hundred.



New Hundred.



Newark.



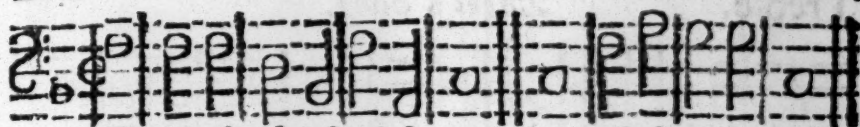
Bass.

An Introduction to Psalmody. 23

Bass.

York.

Com. Metre.

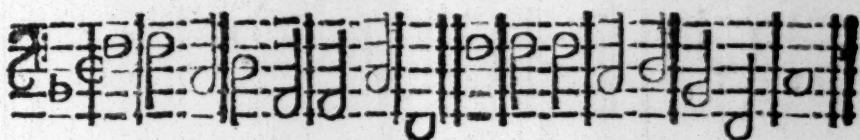


F f f l f f l s s f l s s s.



F f f l f f l s f l f f s f.

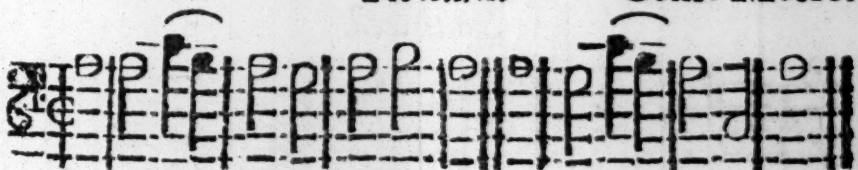
Old Hundred. Com. Metre.



New Hundred. Long Metre.

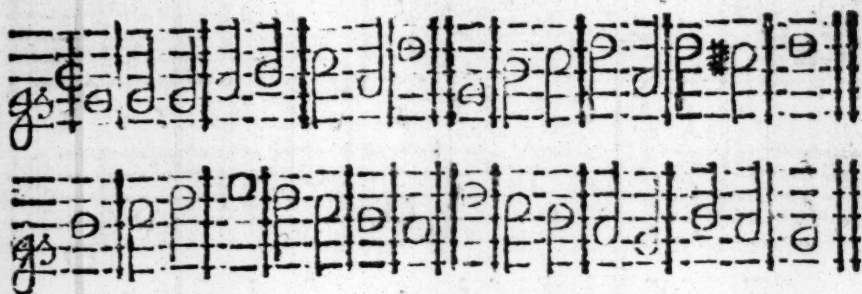


Newark. Com. Metre.



Treble.

Treble.

Angel's Song.*Angel's Hymn.**French Hundred.**Southwell.*

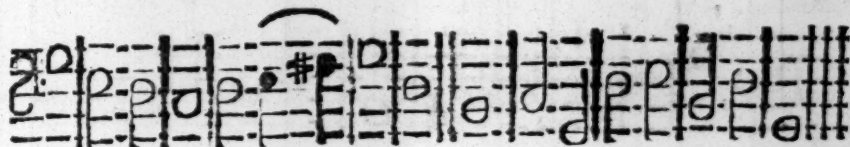
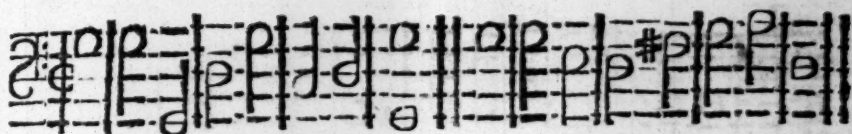
Bass.

An Introduction to Psalmody. 25

Bass.

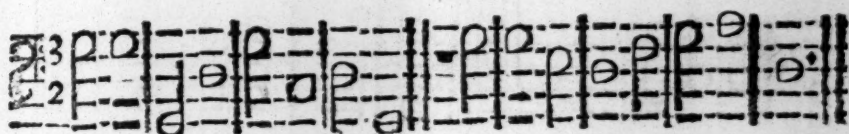
Angel's Song.

L. Metre.



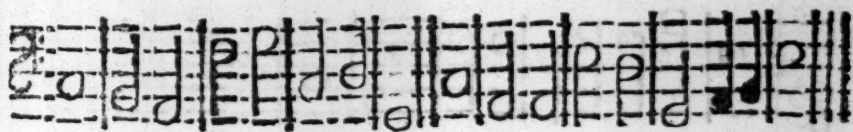
Angel's Hymn.

L. Metre.



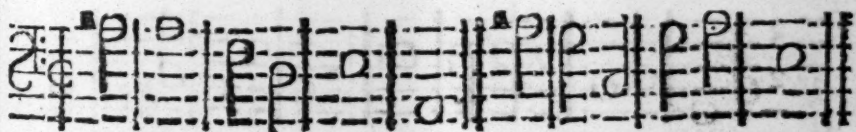
French Hundred.

L. Metre.



Southwell.

Short Metre.



D

Treble.

26 *An Introduction to Psalmody.*

Treble.

New Windsor.

Common.



Old Windsor.



London New.



St. Ann's.



Bass.

An Introduction to Psalmody. 27

Bass.

New Windsor. Com. Metre.



Old Windsor. Com. Metre.



London New. Com. Metre.



St. Ann's Com. Metre.



D 2

Treble.

Treble.

Shepherd's Melody.*Norwich.**Stroudwater Old.**Stroudwater New.*

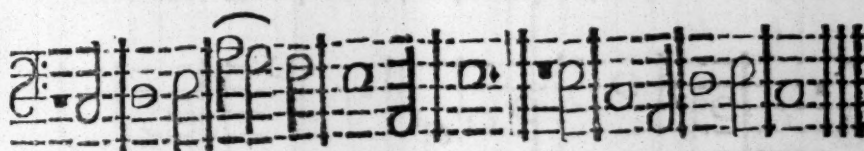
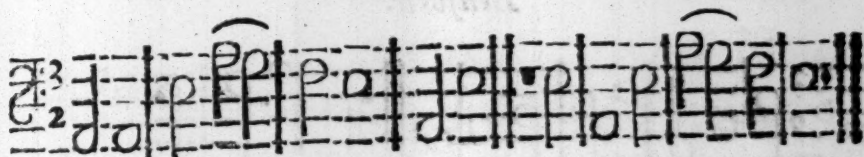
Treble

An Introduction to Psalmody. 29

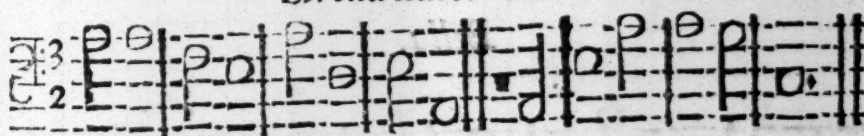
Treble. *Shepherd's Melody.* Com. Metre:



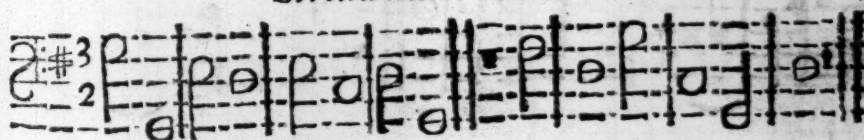
Norwich. Com Metre.



Stroudwater Old. Com. Metre.



Stroudwater New. Com. Metre.



Bass.

30 *An Introduction to Psalmody.*

Treble.

Stafford Old.



Bedford.



Bella.



Bass.

An Introduction to Psalmody. 31

Bass.

Stafford Old.

Com. Metre.



Bedford.

Com. Metre.



Bella.

Short Metre.



Treble.

32 *An Introduction to Psalmody.*

Treble.

Brunswick.



Leicester.



Ely.



Walsall.



Bass

An Introduction to Psalmody. 33

Bass.

Brunswick.

Com. Metre.



Leicester.

Com. Metre.



Ely.

Com. Metre.



Wallsall.

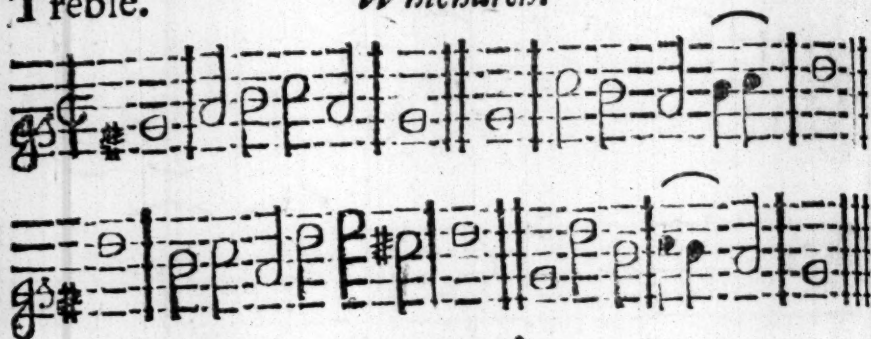
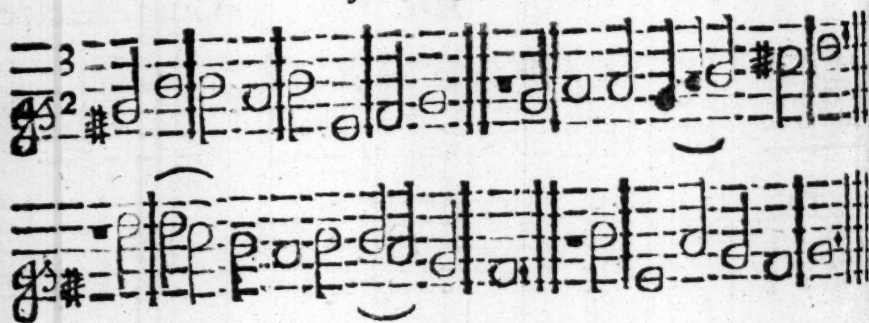
Com. Metre.



E

Treble.

Treble.

Whichurch.*St. Peter's.**Aylisbury Tune.**Herefordshire Tune.*

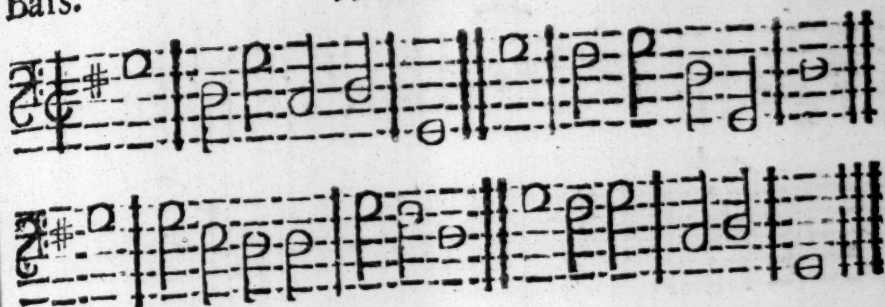
Bass

An Introduction to Psalmody. 35

Bass.

Whichurch.

Short Metre.



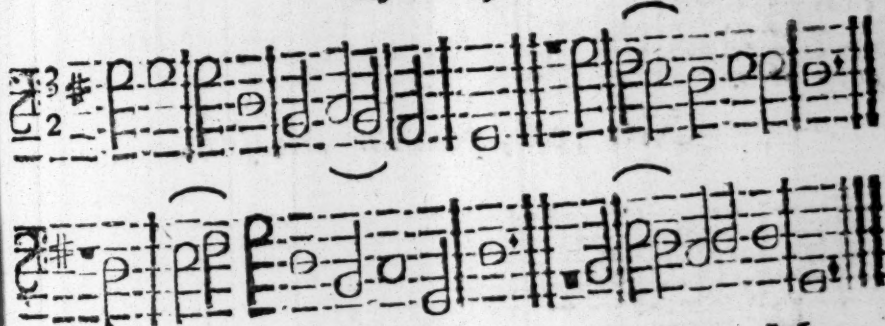
St. Peter's.

Short Metre.



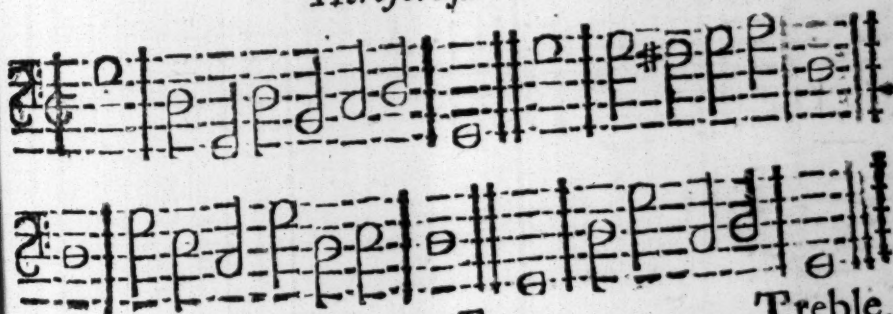
Aylisbury.

Com. Metre.



Herefordshire.

Com. Metre.

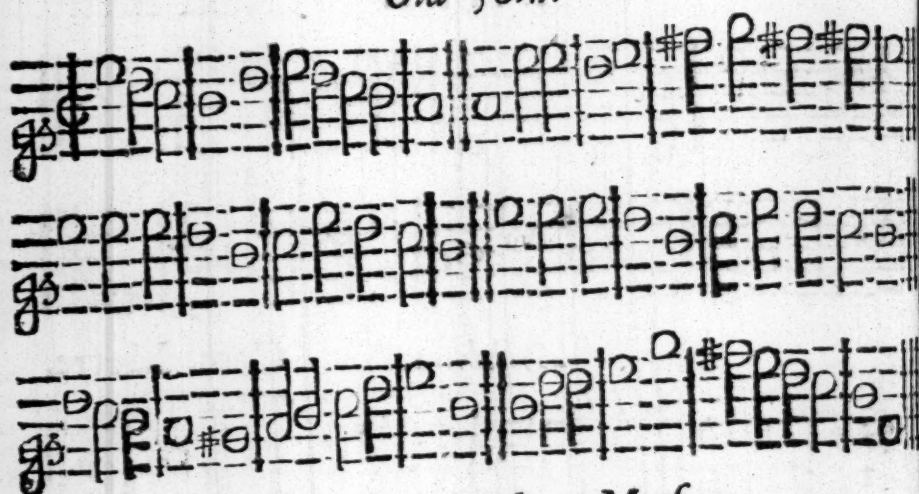
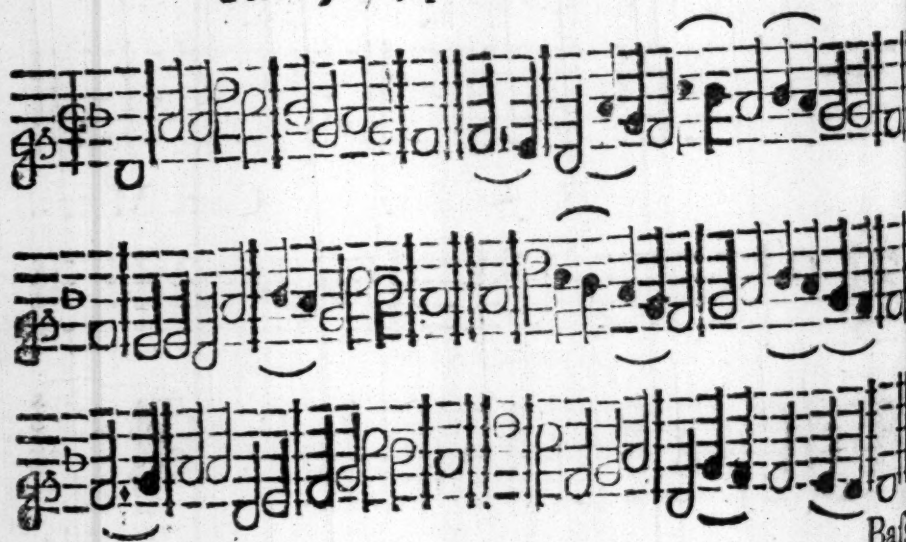


Bass

E 2

Treble.

Treble.

Stepney.*Old 50th.**New 50th, peculiar Measure.*

Bass

An Introduction to Psalmody. 37

Bass.

Stepney.

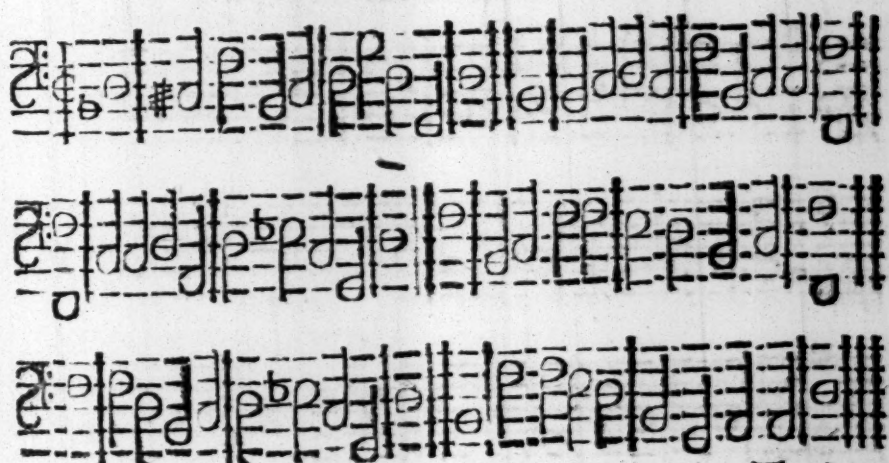
Com: Metre.



Old 50th. Peculiar Measure.



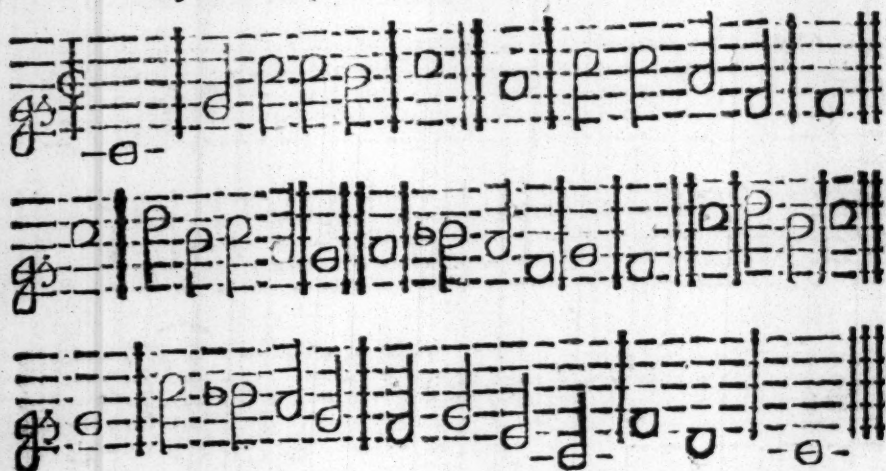
New 50th.



Treble.

Treble.

Bath.

*Psalm 148th proper. Peculiar Measure.**New Tune to the 148th.*

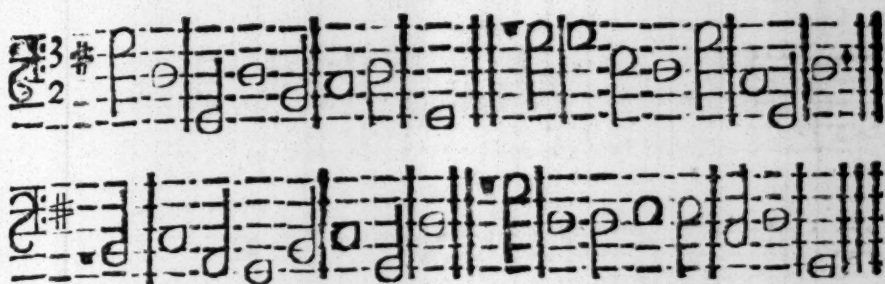
Bass.

An Introduction to Psalmody. 39

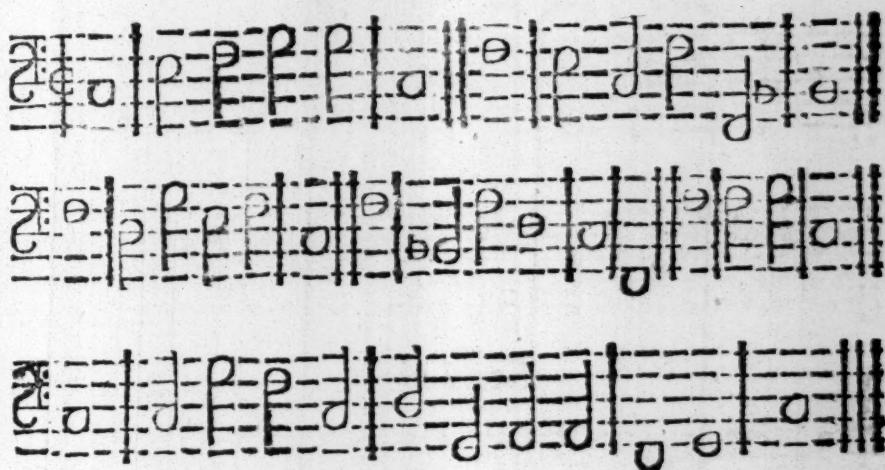
Bass.

Bath.

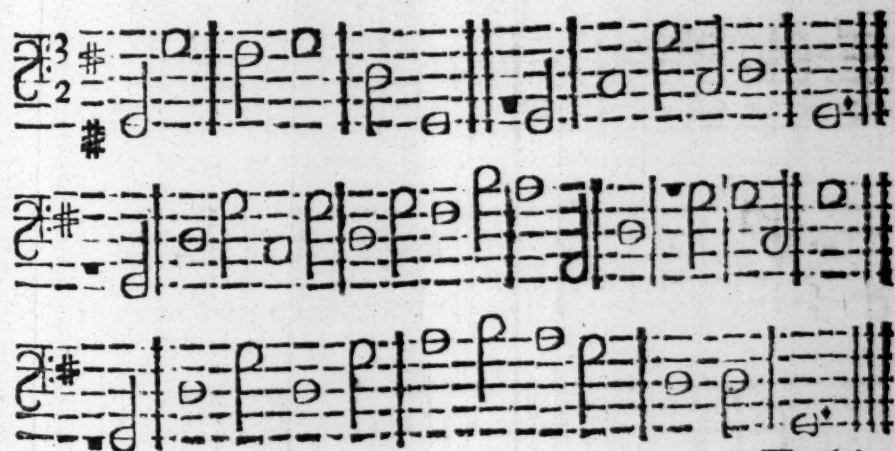
Long Metre.



Old 148th proper.



New 148th.



Treble.

Treble.

Milton Tune.

St. Luke's.

Long Metre.



Bass.

An Introduction to Psalmody. 41

Bass:

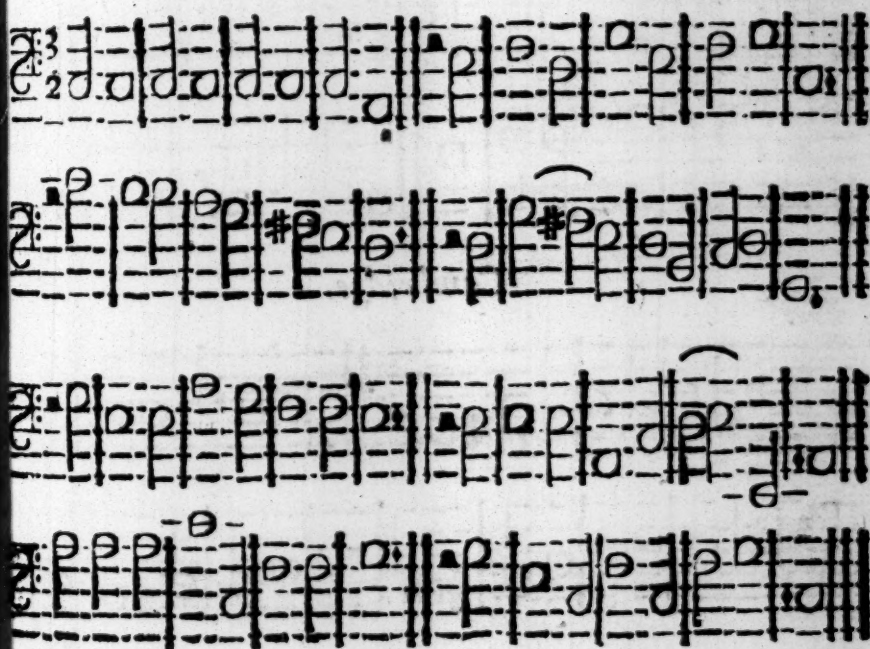
Milton.

Com. Metre:



St. Lukes.

Long Metre.



F

Treble:

42 *An Introduction to Psalmody.*

Treble. *The 113th Psalm proper.*



Cambridge.



Bass

An Introduction to Psalmody. 43

Bass.

Peculiar Measure.



Cambridge.

Com. Metre.



F 2

Treble.

44 *An Introduction to Psalmody.*

Treble.

St. Matthews.



Old 81st.



Bass.

An Introduction to Psalmody. 45

Bass.

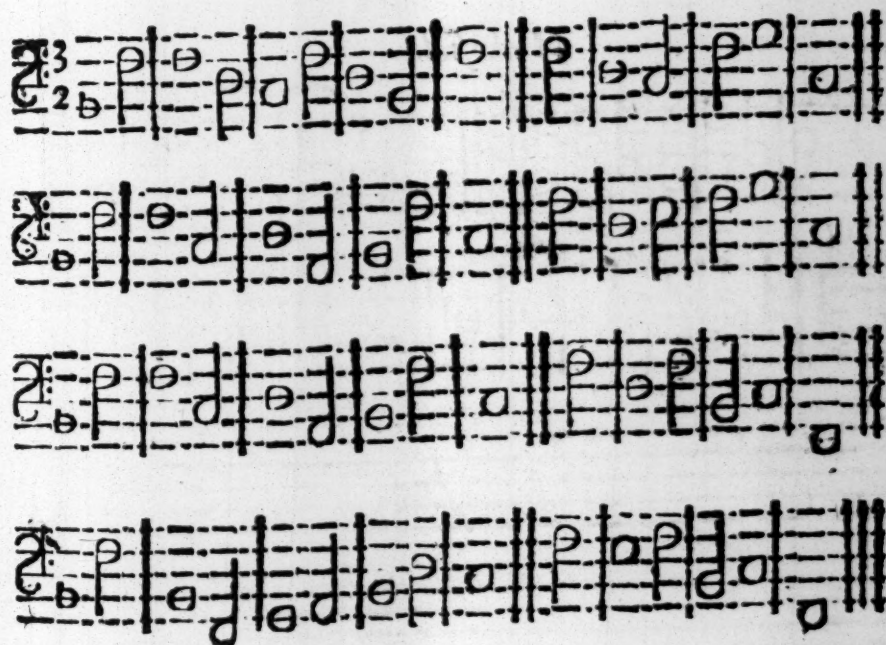
St. Matthews.

Com. Metre.



Old 81st.

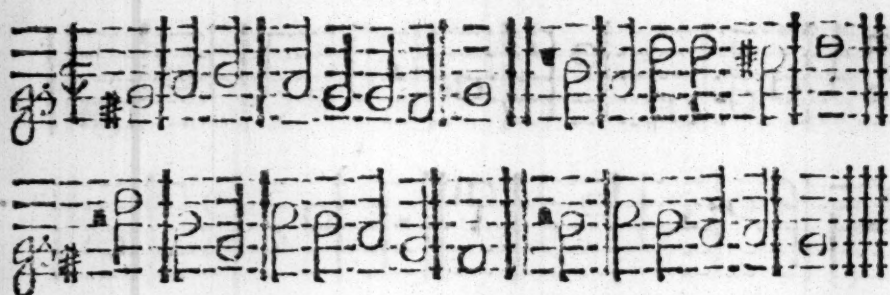
Com. Metre,



Treble,

46 *An Introduction to Psalmody.*

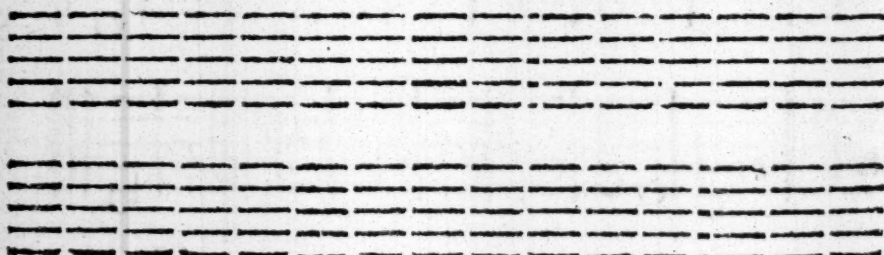
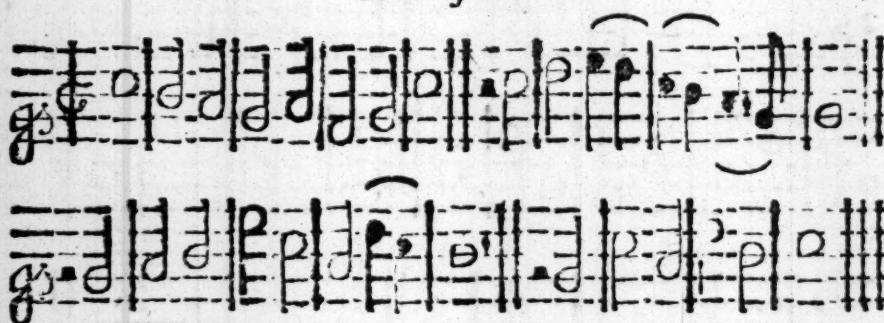
Treble. *Peterborough.*



Portsmouth.



Wakefield.



Bass.

Bass.

Peterborough.

Com. Metre.



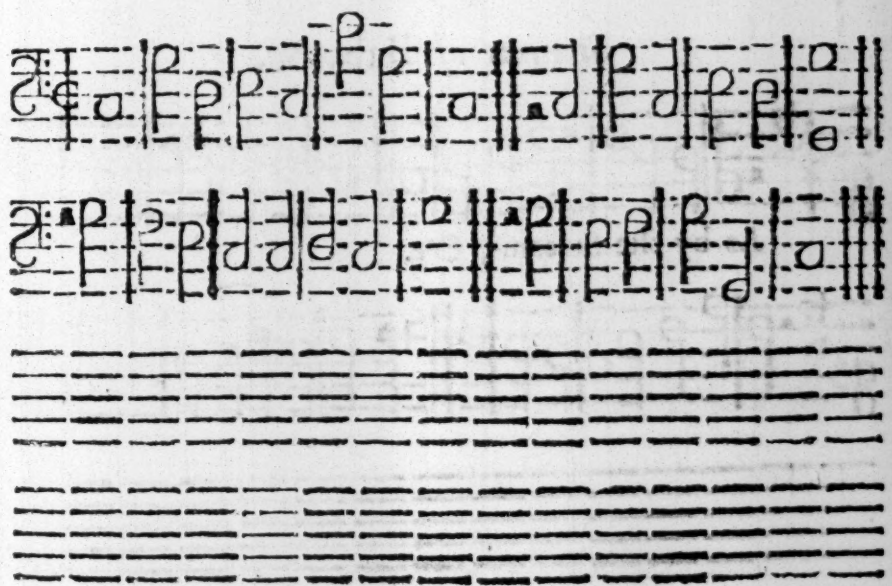
Portsmouth.

Com. Metre.

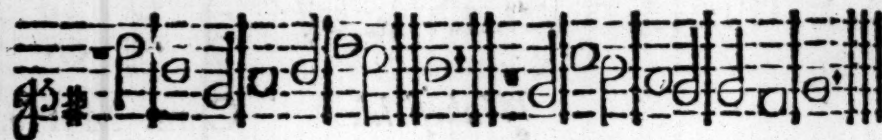
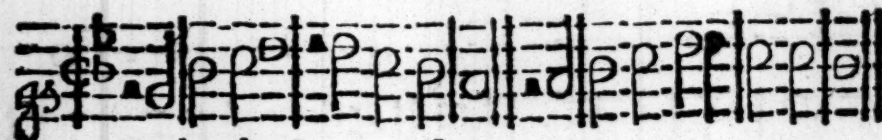


Wakefield.

Com. Metre.



Treble.

Treble. *An Hymn, Hempstead Tune.**Beyond the glittering, &c.**An Hymn, Hitchen Tune.**Up far above, &c.**Streams of Babylon.**As by the Streams, &c.*

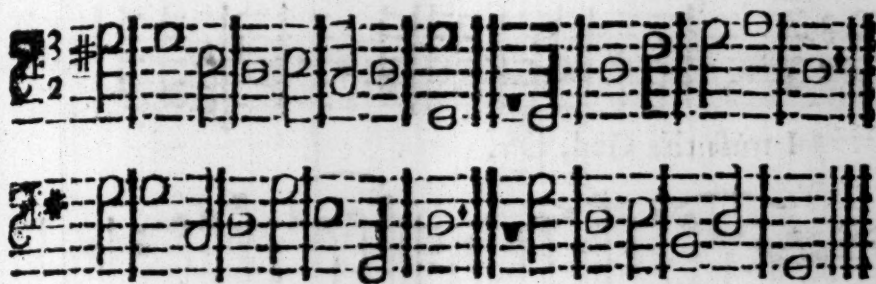
Bass.

An Introduction to Psalmody. 49

Bass.

Hymn.

Com. Metre.

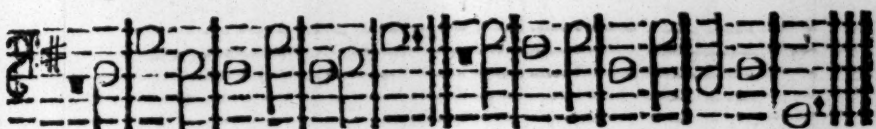


Hymn.

Long. Metre.



Up far, &c.



Hymn.

Long Metre.

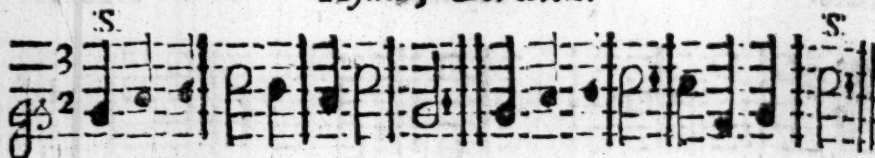


As by the, &c.

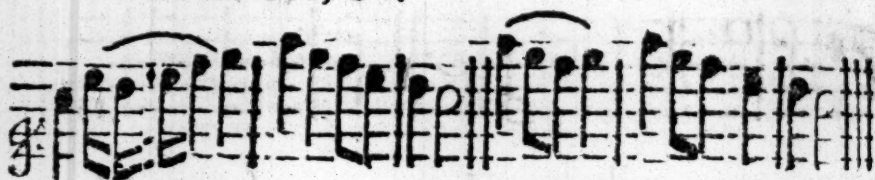


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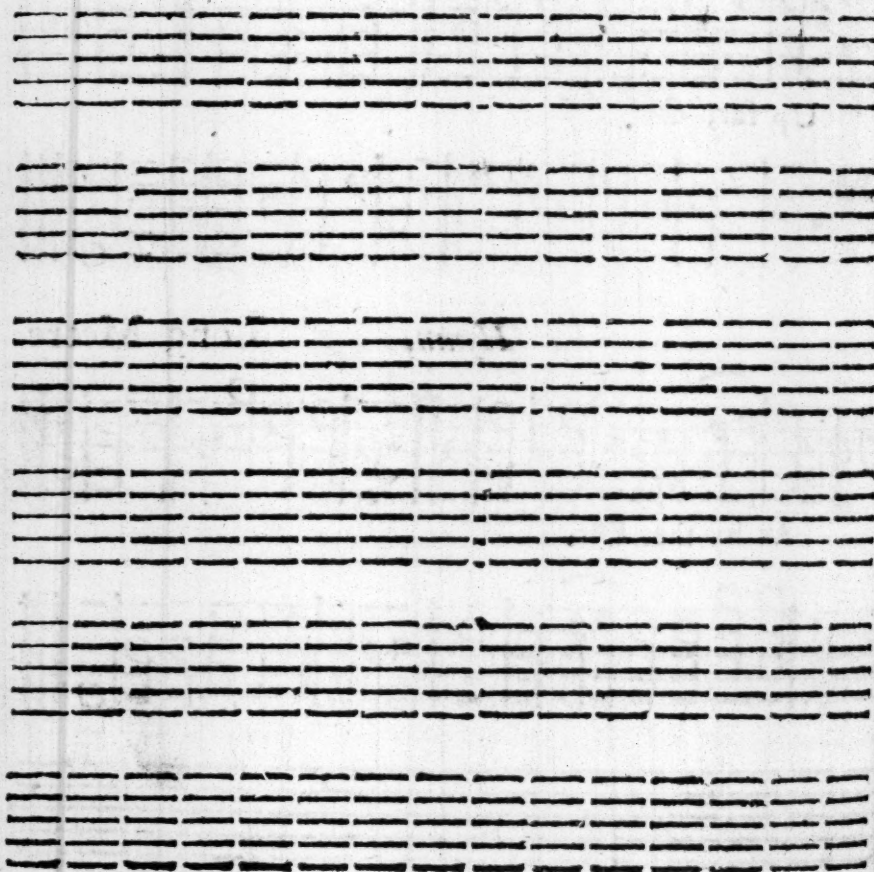
Treble.

Hymn, Berwick.

I trust the God, &c.



He ever lives

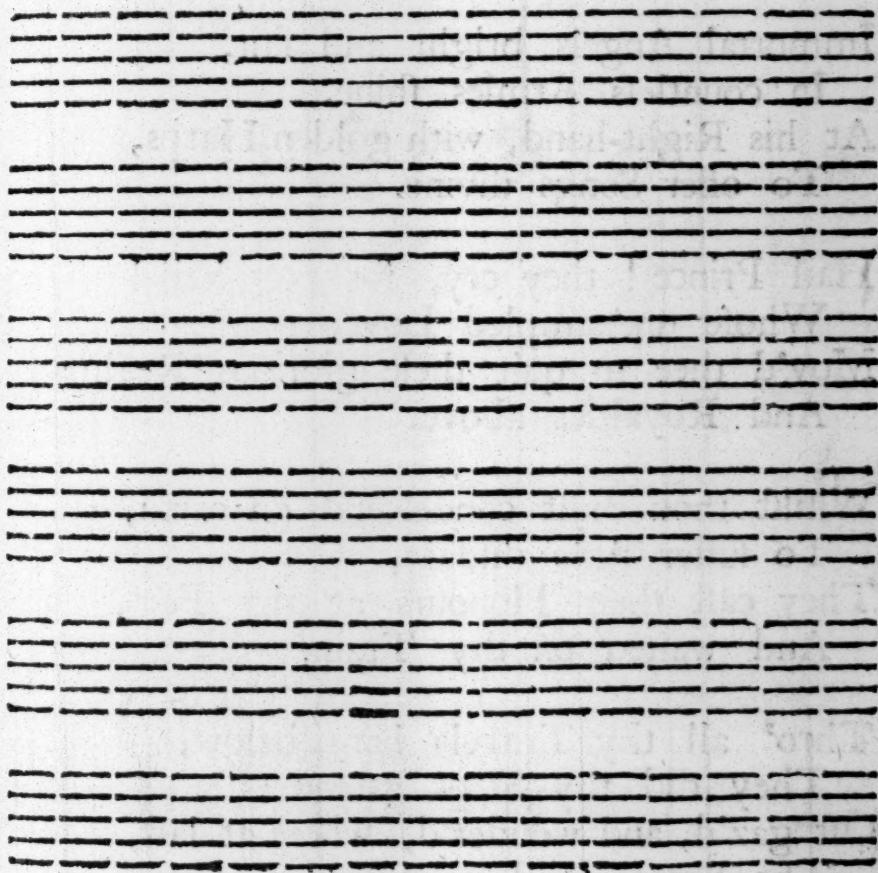
End with the first Part.*Hymn.*

An Introduction to Psalmody. 23

Hymn.



End with the first Part.



☐ *An Introduction to Psalmody.*

H Y M N I.

*Which Things the Angels desire to look
into. 1 Pet. i. 2.*

BEyond the glitt'ring starry Globe,
Far as the eternal Hills,
There, in the boundless Worlds of light ;
Our great Redeemer dwells.

Immortal Angels bright and fair,
In countless Armies shine,
At his Right-hand, with golden Harps,
To offer Songs divine.

Hail Prince ! they cry, for ever hail !
Whose unexampled Love,
Mov'd thee to quit these glorious Realms
And Royalties above.

Whilst thou didst condescend on earth,
To suffer rude disdain,
They cast their Honours at thy Feet,
And waited on thy Train.

Thro' all thy Travels here below,
They did thy Steps attend ;
Oft gaz'd, and wonder'd, where at last,
The Scene of Love would end.

They

They saw thy Heart transfix'd with Wounds,
Thy Crimson Sweat and Gore ;
They saw thee break the Bars of Death,
Which none e'er broke before.

They brought thy Chariot from above,
To bear thee to thy Throne ;
Clap their triumphant Wings, and cry
" The glorious Work is done ! "

H Y M N II.

*In my Father's House are many Mansi-
ons. John 14. 2. Rev. 21. 22.*

UP far above these mortal Things,
Beyond where Heav'ns high Arches shine,
Jesus, for ev'ry Saint prepares
Mansions of Pleasure, Joys divine.

In that fair World, there needs no Sun,
Nor feeble Moon to give their light,
Immortal Glories round diffus'd,
Exclude the Horrors of the Night.

The

54 *An Introduction to Psalmody.*

The Lamb himself, that once was slain,
Shines there on his exalted Throne,
Nations and Kings, are glad to lay
Low at his Feet their Honours down.

Ten thousand thousand, happy Souls,
Redeem'd by his most precious Blood,
Sing his new Song, and loud proclaim
The wond'rous Man, the mighty God.

Here living Waters, chrystial Streams,
Amidst the beauteous Landships flow ;
And on their Banks, the Trees of Life,
Laden with Fruits immortal, grow.

When I have clos'd my Scene of life,
And Nature's last Demands are paid,
Lord, may I to those Bowers of Bliss,
By some kind Angel be convey'd !



H Y M N

H Y M N III.

Streams of Babylon.

AS by the Streams of *Babylon*,
Far from our Native Soil, we sat,
Sweet *Sion*, thee we thought upon,
And ev'ry Thought a Tear begat.

Aloft the Trees that sprung up there,
Our silent Harps, we pensive hung:
Said they, that captiv'd us, lets hear,
Some Song which you in *Sion* sung.

How shall we tune our Voice to sing,
Or touch our Harps with skilful Hands,
Shall Hymns of Joy, to God our King
Be sung by Slaves, in foreign Lands?

O *Salem*, our once happy Seat!
When I of thee forgetful prove;
Let then my trembling Hand forget,
The speaking Strings with Art to move.

If I to mention thee forbear,
Eternal Silence sieze my Tongue,
Or if I sing one chearful Air,
Till thy Deliv'rance be my Song.

H Y M N

H Y M N IV.

Trusting divine Protection from
Psalm 121.

I Trust the God, whose Power's divine,
Who made the Light from Darkness shine:
Who built the Earth, who spread the Sky,
And fix'd the rowling Worlds on high.

He ever lives, to be my stay,
To guide my Foot-steps in his Way:
His Promise shall my Soul revive,
And keep my ~~dying~~ Hopes alive.

With his delightful Presence blest,
By Day, by Night, secure I rest:
Tho' Darkness veil these lower Skies;
No Slumbers, close omniscient Eyes.

Disease, and Death, in various Forms
Attend unseen, on mortal Worms:
Yet trusting on Almighty Power,
My Health, my Life, are both secure,

Tho'

Tho' all the Powers of Darkneſs join'd,
To ſpoil the Pleaſures of my Mind:
He'd all their curſt Deſigns controul,
And ſafe from Danger, guard my Soul.

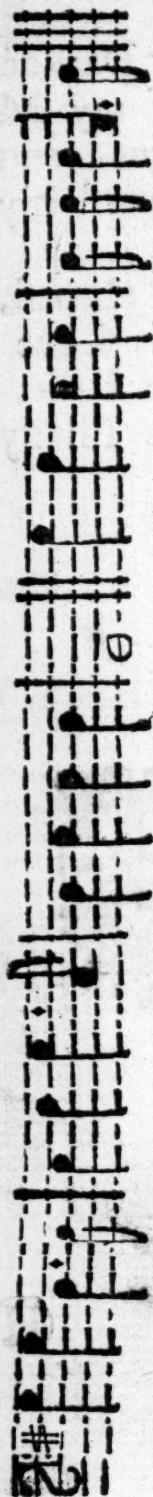
At home, or if I rove abroad,
Long as I live I'll truſt his Love;
And if he's near me when I die,
Joyous, to happier Worlds I'll fly.



H Y M N

HYMN V. *The Longing Soul.*

Never weather beaten Sail more willing bent to shore, || Than my weary Spirit now longs to
Never tired Pilgrims Limbs, affected Slumber more



fly out of my troubled Breast, O come quickly, O, &c. O, &c. sweetest Ld. and take my Soul to rest.



{ Ever blooming are the Joys of Heavens high Paradise,
Dearthness never deafs their Ears, nor Vapours dim their Eyes: } There's no Sin nor Sorrow
in the glorious Regions of the blest, but admiring, and aspiring, still desiring, O how do I long
to be at rest.

A TABLE of the Names of the Tunes, and where to find them.

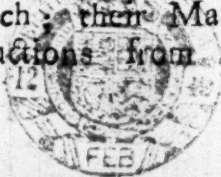
	Page		Page
L Itchfield Old	20	Herefordshire	—
Benson —	—	Stepney	— 36
York —	22	Old 50th	— —
Old Hundredth	—	New 50th	— —
New Hundredth	—	Bath	— 38
Newark —	—	Old 148th	— —
Angel's Song —	24	New 148th	— —
Angel's Hymn	—	Milton	— 40
French Hundred	—	St. Luke's	— —
Southwell —	—	The 113th	— 42
New Windfor -	26	Cambridge	— —
Old Windfor —	—	St. Matthew's	— 44
London New —	—	Old 81st	— —
St Ann's —	—	Peterborough	— 46
Shepherd's Melody	28	Portsmouth	— —
Norwich —	—	Wakefield	— —
Stroudwater Old	—		
Stroudwater New	—	To the HYMNS.	
Stafford Old —	30	Hempstead	— 48
Bedford —	—	Hitchen	— —
Bella —	—	Streams of Babylon	— —
Brunswick —	32	Barwick	— — 50
Leicester —	—	Longing Soul	— —
Ely —	—	Hymn 1	— 52
Wallfall —	—	Hymn 2	— 53
Whitchurch —	34	Hymn 3	— 55
St. Peter's —	—	Hymn 4	— 56
Aylisbury —	—	Hymn 5	— 58

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